

their role and supporting harmonic parts are important as well, but not as style or direction leaders.

In the following example, the melody dictates the interpretational style and direction for the supporting harmony parts in a homophonic setting:

5  
You are — the spir-it on my shoul-der — watch-in' ev'-ry move that I make, —

6 7

8  
guide-in' ev'-ry step that I take — as I go on my

9 10

11  
way. — You are — the friend who's al-ways with me —

12 13 14

Figure 114: *Homophony* - (CD 2 - Track 16)

On rare occasions, a primary melody will have a supporting, harmonized counter-melody. Each melody is then in charge of its own harmony, as in the following example:

50  
2. If we look be-yond our reach for the things we real-ly need  
(on D.S.) 3. If we look in-side our-selves and see from where we came

51 52

We need more love — we need more love —